ISSN 0033-8672

THE RAGTIMER

SEPTEMBER/OCTOBER 1980

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

SOCIETY REPRINT SHEET MUSIC

(These are available at $1.50 each postpaid.)
Please Note: Minimum order $3.00
10 for $6.00 postpaid

The reprints are limited to the music pages of each number, except where otherwise stated. All copies have been made on heavy white paper and sit up well on your piano music rack. These reprints were produced by THE SOCIETY for personal use and study by members only. They are not sold for commercial or professional purposes.

TITLE	ORDERING NUMBER
Possum Rag (Geraldine Dobyns)	SR-105
Prairie Queen (Tom Shea) (Cover Reproduced)	SR-004
Queen Raglin Two-Step (A. E. Henrich)	SR-180
Race Horse Rag, The (Mike Bernard)	SR-155
Rag, Baby Mine (George Botsford)	SR-159
Rag La Joie (Jerry Cammack)	SR-127
Rag Picker's Rag, The (Robt. J. O'Brien)	SR-092
Rag Revery (George Hamilton)	SR-141
Ragtime Jim Rag (A. Fred Phillips)	SR-179
Ragtime Joke, A (Andy L. Burke)	SR-182
Ramshackle Rag (Snyder)	SR-031
Rastus On Parade (Kerry Mills)	SR-107
Red Devil Rag, The (Lucien Denni)	SR-160
Redhead Rag (Irene Franklin & B. Green)	SR-171
Red Rambler Rag (Julia Lee Niebergall)	SR-102
Reflection Rag (Joplin)	SR-051
Rhapsody Rag (Harry Jentes)	SR-163
Rialto Ripples (George Gershwin)	SR-131
Rosebud March (Joplin)	SR-075
Rube Bennett's Raggedy Rag (Rube Bennett)	SR-130
Rubies And Pearls Rag (Harry Austin Tierney)	SR-156
St. Louis Rag (Turpin) (Cover Reproduced)	SR-012
Sensation Rag (Lamb) (Cover Reproduced)	SR-007
Silence and Fun (Charles E. Mullen)	SR-166
Sleepy Hollow Rag (Woods)	SR-045
Sleepy Sidney (Archie Scheu)	SR-089
Smiler, The (Wenrich) (Cover Reproduced)	SR-008
Smiles & Chuckles (F. Henri Klickmann)	SR-135
Sneaky Shuffles (Henry Lodge)	SR-121
Society Rag (Nat Johnson)	SR-145
Solace (Joplin)	SR-053
South Car'Lina Sift (George Lowell Tracy)	SR-095
Spasm Rag (Tom Shea) (Cover Reproduced)	SR-003
Sponge-Rag Two-Step (W. C. Simon)	SR-167

Please Note:
Payment to be enclosed with order. Postpaid means by surface mail at the lowest rates applicable. Overseas members should add $1.50 to each order to cover extra postage requirements.

RAGTIME...
UNDER YOUR HAT

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

BOARD OF DIRECTORS

1980

John Arpin - President
John Fairhead - Treasurer
Mark Wittmann - Secretary

Bill McCrostie
Marj. Wittmann

Editor - John Fairhead

What's in a name? that which we call a rose
By any other name would smell as sweet;

I'm not about to debate Shakespeare's classic lines as they relate to roses. However, as they relate to The Ragtime Society membership list... well, that's another story.

For instance, let's take a hypothetical member, Betty Smith. If we receive a registration from Mrs. John Smith, we might logically assume that it's a new membership, whereas it could well be a renewal from Betty Smith. By checking the address on file we can usually verify this assumption, although a different address does not necessarily disqualify 'our Betty'. It seems that 'Society' members move around almost as often as the 'ragtimers of old'. This problem can be compounded by having several Smiths on file.

Unfortunately, as the Post Office is not obliged to return PRINTED MATTER, a membership duplication might go undetected for the full year, or worse, a member might be deprived of his/her membership material.

PLEASE take the time to verify the accuracy of your address label; it's our only line of communication. And, if you move... send us BOTH your new and old addresses for confirmation.

Whether you're listed in the 'Society' files as Betty Smith, Mrs. Betty Smith, Mrs. John Smith - or for that matter - J. C. Brown, John C. Brown or J. Charles Brown is for you to decide. Remember though, that once you have indicated your preference, consistency will reduce errors and confusion.

What's in a name? A great deal. But I'm not going to take poor 'Will' to task. After all... he's not here to defend himself.

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc., P.O. Box 520, Station A, Weston, Ontario, Canada, M9N 3N3. All rights of THE RAGTIMER are reserved to the Corporation. Membership is $8.00 per year and includes all issues of THE RAGTIMER published during the current year.

RECORD REVIEW

by
TEX
WYNDHAM

Folkways RBF 41 'Novelty Ragtime Piano Kings', by Rube Bloom and Arthur Schutt

Selections and Personnel: Piano solos by Rube Bloom - Spring Fever, Soliloquy, Aunt Jemima's Birthday, Silhouette, Dancing Tambourine, Doll Dance, One Finger Joe, That Futuristic Rag; Piano solos by Arthur Schutt - Bring-Up Breakdown, The Ghost Of The Piano, Jack In The Box, Rambling In Rhythm, Pianoflage, Teasin' The Ivories; Piano duets by Arthur Schutt and Jack Cornell (with uncredited drummer) - Canadian Capers, Flapperette.

Available @ $7.98 from Folkways Records, 43 West 61st Street, New York City, New York 10023.

Bloom, an extremely accomplished pianist, seems to have imagination to spare as he crams 'Dancing Tambourine' and 'Doll Dance' full of ingenious breaks and fills, then covers the spectrum of 1920s piano in six original compositions from the straight-ahead 'Spring Fever', to the reflective 'Soliloquy', to the skipping 'Silhouette', to the jazzy 'One Finger Joe', and winding up with the complex 'That Futuristic Rag'. Schutt comes on like gang busters, maintaining a steaming pace and driving, Harlemish feel through his 'Bring-Up Breakdown' and 'The Ghost Of The Piano' (two sure-fire cutting-contest winners), two more hot Schutt works, rags by Confrey ('Jack In The Box') and Bargy ('Pianoflage') arranged to elevate the temperature and showcase unbelievable technique, and two tightly-woven, cascading, big-sounding duets. Each man emerges as a keyboard titan with a distinctive solo personality (not really recognized previously, probably because the bulk of their prolific recording careers took place in a jazz band context), and their Lp is an unqualified delight that ends all too soon. An excellent compilation by ragtime scholar David A. Jasen that's sure to please any serious ragophile.

* * *

Pumpkin 110 'Classics in Stride', piano solos by Donald Lambert

Selections: Anitra's Dance, Tea For Two, Liza, Medley (I've Got A Feelin' I'm Fallin'/Don't Let It Bother You), Harlem Strut, Medley (Beautiful Love/Sweet Lorraine), People Will Say We're In Love, Keep Your Temper, Moonlight Sonata, Save Your Sorrow, I Know That You Know, As Time Goes By, Sextet From 'Lucia Di Lammermoor', Hallelujah.

Available @ $7.98 postpaid from Pumpkin Productions, Inc., P. O. Box 7963 (Ludlum Branch), Miami, Florida 33155.

While we're on the subject of cutting-contest winners, make way for Donald Lambert, roaring through another Lp of mostly high-speed showstoppers, culled from private recordings made late in the Lamb's career at various parties and other casuals. Comments on the two previous albums of such material (see May/June issues of The Ragtimer for 1977 and 1978), apply with equal force to Pumpkin 110 - Lambert has all the Harlem stride tricks at his command, and obviously delights in packing them into his rather brief improvisations, mounted on a fierce left hand that all but melts the keyboard, leaving you amazed all over again each time he does it. Not a subtle player, Lambert puts the whole show into his flashing fingers, sometimes without much thought toward developing the performance's overall structure, but generating so much momentum, and getting so much piano going, that he carries everything before him. The pressure eases for a few ballad passages, full-bodied and well-ornamented, but it's the killer-dillers that make Lambert an essential part of the collection of any rent-party piano fan; Pumpkin 110 is made to order for that assignment.

* * *

Euphonic ESR 1219 'A Flash At The Piano', piano solos and vocals by Ray J. Templin

Selections: Sweet Georgia Brown; Kitchen Man Blues; I've Got My Fingers Crossed/ Honeysuckle Rose; Flamin' Mamie; All By Myself; Too Busy; Take Your Tomorrow; Wild Cherries Rag; Mandy, Make Up Your Mind; I Found A New Baby; Rosetta; Limehouse Blues/China Boy; Nagasaki; Lulu's Back In Town.

Available @ $7.95 in the U.S., plus 50¢ elsewhere, from Euphonic Sound Recording Co., 357 Leighton Drive, Ventura, California 93001.

This is a set of relaxed, swinging, good-time piano, the kind you might hear enlivening the atmosphere at your local pizza parlor or as you walk down Disneyland's turn-of-the-century Main Street - which is where Templin was working when this session occurred. His striding style is rag-based, flavored with rent-party figures, but only one rag "Wild Cherries Rag" is on the bill; possibly because it's more structured, it's an upbeat, romping, best-of-the-album track - for the others, Templin seems to have picked out mostly standard tunes that he finds comfortable in F, the key that predominates, and stomped out several choruses without too much thought toward the overall configuration of the performance. Along the way, he generally plays quite well, and often surprises you with imaginative ideas among the favorite licks and single-note-run fillers. A happy enough disc to which most ragtimers will easily relate, but not very deep and not one I'm likely to choose for repeated listening.

****

(Ed. Comment: The two following companion pieces "Ragtime Bob Darch Enjoys Musical Past" and "Marker Adorns Grave Of Ragtime Composer", both written by Ray Morgan, have been reprinted from The Kansas City Times dated September 23, 1980 and October 2, 1980 respectively, and indicate the dedication and concern "ragtimers" have for Ragtime's roots.)

RAGTIME BOB DARCH ENJOYS MUSICAL PAST

Take it from Ragtime Bob Darch, one of the greatest ragtime piano players around and a recognized music historian: Kansas City deserves the title of the ragtime capital of the world a lot more than New Orleans or some of the other places that claim it, what with Scott Joplin, Carl Hoffman, Charles Daniels, Charles L. Johnson and James S. Scott, all ragtime greats identified with the Kansas City area.

Darch, who will be playing nightly at Mr. Patrick's Pub in the new Hyatt Regency Hotel into early October, is enjoying visits to the historic sites here connected with Joplin and the other ragtime greats such as Johnson and Scott.

"New Orleans never had the open atmosphere toward black piano players back in those days before the turn of the century like that toward Joplin at Sedalia and Scott and Daniels here in Kansas City," said Darch, a longtime student of ragtime who is credited with bringing the legendary Eubie Blake, now 97 years old, out of retirement. "That brought greater recognition to ragtime and got its publication started."

Since he arrived here, Darch, who was born in Detroit and started playing piano there, has unsettled a few people down at the Woolf Brothers store, 11th and Walnut, by looking for the fifth-floor room where Daniels and Hoffman, who published the first Scott Joplin rag, "Original Rags," had their offices.

"I looked up the address in an old 1901 city directory down at the Public Library," Darch said. "I asked one of the well-dressed salesmen at Woolf Brothers if this wasn't the Hewson Building. He said he didn't think it was but he went out in the street with me and looked and it still has the Hewson name up on the top.

"Then I started looking for Room 515 where Charles L. Daniels did the arranging for Joplin when he came up here from Sedalia. Some nice lady secretary on the fifth floor showed me where it was and Woolf Brothers has its computers in that room now."

Darch said his research at the copyright bureau in Washington has shown that the two original ragtime pieces coptrighted in the world came from Missouri in 1896. One was "The Mississippi Rag," written by W. H. Krell, a white musician who had a band in Cape Girardeau, Mo. The other, "The Harlem Rag," was written by

Tom Turpin, a friend of Joplin's from Salina and a piano player at the Rosebud Saloon in St. Louis at the time.

Darch thinks one of the greatest ragtime pieces ever written is "Dill Pickles," written by Charles L. Johnson, a ragtime Kansas City piano player who died here in 1950 at age 74. Johnson is buried in the Oak Grove Cemetery at Third and Waverly in Kansas City, Kansas. Darch also points out that Johnson and "Dill Pickles" get rave notices in They All Played Ragtime, a ragtime history by Rudi Blesh and Harriet Janis.

Right now Darch is working with some residents here to try to raise money to put a marker over the grave of another great Kansas City ragtime musician, James S. Scott, also mentioned frequently in ragtime history. Scott is buried in an unmarked plot in the Westlawn Cemetery, 622 North 38th, Kansas City, Kansas.

Darch is scheduled to fly to New York on Oct. 3 to appear with Eubie Blake, subject of the current Broadway hit, "Eubie," in a ragtime concert that night in Carnegie Hall. Darch spent three days with Blake in New York when Blake was 77 years old to persuade him to come out of retirement and make some appearances to start the comeback that led to the musical, "Eubie."

Incidentally, Darch, dressed in shirtsleeves, brightly-colored vest, sleeve garters, straw hat and dark glasses, plays a great repertoire of the old piano rags from 8:30 to 12:30 nightly in J. Patrick's Pub at the Hyatt Regency.

* * *

MARKER ADORNS GRAVE OF RAGTIME COMPOSER

Thanks to the efforts of an Overland Park teacher and his wife who have an interest in ragtime music and its history in Kansas City, there is now a handsome granite marker over the previously unmarked grave of James S. Scott, a Kansas City ragtime piano composer considered second only to the famed Scott Joplin.

For the last fifteen years, Mrs. Helen Wallace, a ragtime history buff, and her husband, David Wallace, a member of the faculty at Prairie School in the Shawnee Mission School District, have been working to locate the grave in the Westlawn Cemetery at 622 N. 38th in Kansas City, Kansas, and mark it with a suitable monument.

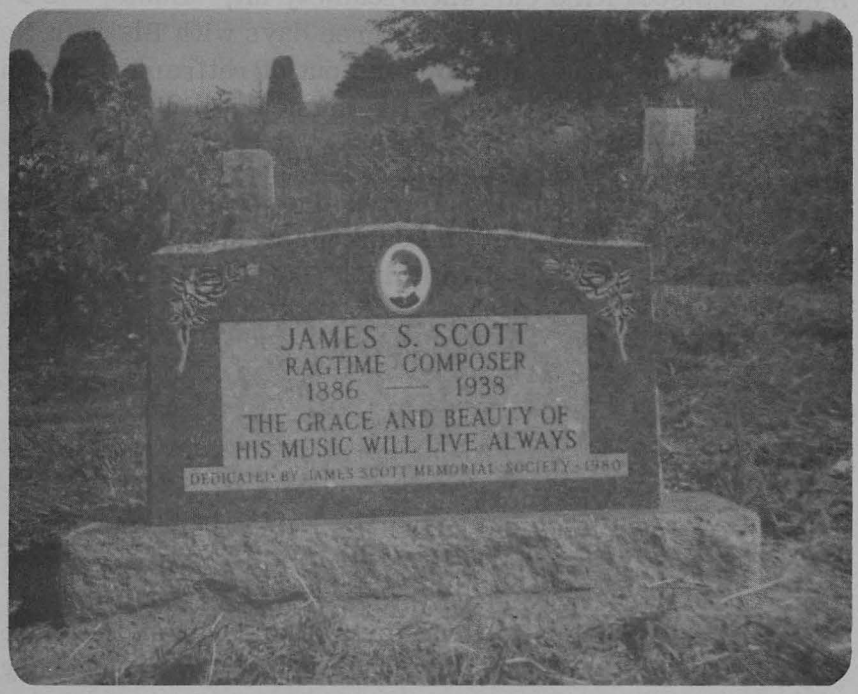
"It seemed a shame that anyone who had the talent of James S. Scott to write some great ragtime tunes such as 'Grace and Beauty Rag' and 'The Kansas City Rag' should lie in an unmarked grave that we could find only after getting some old sexton maps and poking around until we found the grave corner markers," Mrs. Wallace

said.

"Thanks to the efforts of ragtime music fans all over the nation who made contributions in answer to advertisements we ran in ragtime publications, we were able to locate the grave and erect this granite monument over it. We first got interested when we heard about Scott from Ragtime Bob Darch when we were still living in Joplin."

The granite monument bears a plaque with an engraved portrait of Scott and the legend: "James S. Scott, Ragtime Composer, 1886-1938, The Grace and Beauty of His Music Will Live Always, Dedicated by James Scott Memorial Society, 1980."

In an anthology of ragtime, They All Played Ragtime, by Rudi Blesh and Harriet Janis, Scott is mentioned frequently as one of the leading geniuses with Joplin, the Sedalia ragtime artist whose first number was published here and with whom Scott studied.


JAMES S. SCOTT
RAGTIME COMPOSER
1886 — 1938
THE GRACE AND BEAUTY OF
HIS MUSIC WILL LIVE ALWAYS
DEDICATED BY JAMES SCOTT MEMORIAL SOCIETY 1980

Scott was born in Neosho, Mo., the child of James and Mollie Scott, who moved there from North Carolina. He later lived in Ottawa, Kan., where he learned to play the piano and wrote his first song. He then moved to Carthage, Mo., and played the piano at the Dumars Music Store while composing. Dumars published his first piece, "A Summer Breeze - March and Two Step" in 1903.

Scott came to Kansas City in 1914 after several of his tunes had been published and became the organizt and piano player at the Panama Theater on East 12th. He also gave piano lessons to youngsters. He moved on to become house pianist in the old Lincoln Theater at 18th and Lydia and then at the Eblon Theater on Vine where he played until sound motion pictures drove piano players like him out of the theaters.

John Stark, the famed St. Louis ragtime publisher who issued Scott Joplin pieces, also printed those of Scott after Dumars quit. More than 30 of his pieces were published, including "Evergreen Rag," "The Ragtime Oriole" and "Frog Legs Rag." He also made several player-piano rolls of his tunes.

The Wallaces and members of a committee that worked with them, Kevin Sanders, Dennis Pash, another Kansas City ragtime historian, and Margaret Darch, the ex-wife of Ragtime Bob Darch, who also worked with them, hope to have a public dedication ceremony for the Scott monument in late October or early November.

****

Letters are welcome from members. Excerpts believed to be of general interest are passed along in this section of THE RAGTIMER.

(Ed. Comment: The following is an excerpt from a letter from M. Dale Hooper, President of THE NORTHERN VIRGINIA RAGTIME SOCIETY, INC., P. O. Box 494, Downtown Station, Manassas, Virginia 22110. See also July/Aug Ragtimer Pages 12 & 13.)

The Northern Virginia Ragtime Society is a new organization. We started in 1980 with six members and now have ninety and still growing. We have done three highly successful programs.

Our first performance on April 13, featured two of our members - Terry Hartzel, piano and Bill Thatcher, tenor. The event attracted 100 persons. On May 9, we sponsored Dick Zimmerman. On September 7, we presented five of our own members in ragtime piano. The music ranged from the classics of Gottschalk to Fats Waller's stride piano numbers.

Our programs are of two distinct types: membership events at which members of the Society perform."Public" events which are open to the public and involve a professional artist or group.

One of the goals of the Society is to compile a library of music from the ragtime years. To date we have received two impressive donations of such music.

****

(Ed. Comment: The two following related articles 'Eglevsky Doing A Ragtime Work' and 'Villella's Legs of Lamb' are reprinted from Newsday May 27, 1980 and May 31, 1980 respectively.)

EGLEVSKY DOING A RAGTIME WORK

By Peter Goodman

Tucked into a steamy corner where thick red curtains kept out the sun, a little man with gray goatee and thick cigar banged out ragtime tunes on an old piano.

Before him, their bodies taut with effort and slick with sweat, a dozen young men and women flung themselves about the room, twirling on their toes, lifting and spinning under the careful eye of their director who, in jeans and limping, gracefully showed them the way.

Edward Villella was creating a new dance for the Eglevsky Ballet, his first specifically for the company of which he is artistic coordinator. It's a ragtime work to the music of Joseph Lamb, an obscure garment worker from Brooklyn who once worked with Scott Joplin and who died in 1960. The dance is called, appropriately enough, "Legs of Lamb." And the pianist in the corner was Milton Kaye, a concert artist who has recorded two albums of Lamb's rags.

Villella has wanted to use rag music since the early '70s, he said. But then the movie "The Sting" was released, with its Scott Joplin soundtrack, and suddenly everybody was using rag, "so I backed off." Then last year he heard Gunther Schuller and his New England Conservatory Ragtime Ensemble, and Villella started thinking "rag" again.

He didn't find the right music until about a month ago, however, when first he encountered Kaye's recordings of Lamb. And then producer John Wulp, a member of the Eglevsky's board and a friend of Kaye's, took Villella to meet the pianist.

Kaye, who has accompanied violinist Jascha Heifetz and played with the New York Philharmonic, had never played for a dance company before. He agreed to work with Villella, and now he sat at the piano, patiently playing phrases over and over again, adding a little here, taking away a little there while Villella decided what he wanted the dancers to do.

"Legs of Lamb," which will be premiered by the Eglevsky this weekend during its performance at Hofstra University in Hempstead, is "dancing for fun," Villella said. "At the core of this music is good humor and optimism," Kaye said.

"I had thought of calling it 'Sporting Life.'" Villella said, "because rag was originally music written for bordellos." But Lamb never wrote for that sort of sport. In fact, he was a white man with no musical training who worked all his life in New York's garment center and lived in Coney Island, in the house his widow still occupies.

But Lamb idolized Scott Joplin and started writing rags in 1903 and was thrilled when the king of rag listened to one of his early pieces and said, "That's a good rag - a regular Negro rag."

"That's what I wanted to hear," Lamb told a pair of researchers who tracked him down in 1949. The music he wrote is lighthearted and infectious, with traces of classical structure - "more formal than Joplin," Villella said.

Villella and the Eglevsky company created "Legs of Lamb" in less than a month, and this weekend's performances, with Kaye at the piano, will show what Villella called "a work in evolution - I'd eventually like to have some kind of set, but I don't know if there will be time."

With sets or without, though, that tinkling piano with its not-quite-respectable ancestry is going to propel a company of classical dancers across the stage.

* * *

VILLELLA'S 'LEGS OF LAMB' (reviewed by Bob Micklin)

Last night, in the Adams Playhouse of Hofstra University, the Eglevsky Ballet Company performed its final subscription program of this season.

The program's premiere was Villella's "Legs of Lamb," a bright and peppy dance to ragtime music by the late Joseph Lamb. Here, Villella achieved what many choreographers attempt and few realize - a jazzy ballet with keen musicality and entertaining ambience.

Milton Kaye played the ragtime music and he was excellent. So was Roseanne Germer, an Eglevsky dancer who I've been praising for several seasons and who was last night's standout in "Donzietti Variations" and "Pastorale."

"Legs of Lamb" is lots of fun, a nifty ballet with personality and flair that is exhilarating and keenly constructed. Villella's choreography prances a fine line between extroversion and challenging technique. It was danced with robust conviction, and John Wulp's ice-cream-parlor sets and costumes (the men in turn-of-the-century outfits, the girls in popsicle tutus) were perfect.

****

QUALITY KEY TO PIANO BUYING

by Ellen Roseman

Reprinted from the Toronto Globe And Mail.

A NEW HOLLYWOOD MOVIE, The Competition, should do for the piano what the Beatles did for the guitar - make nice music at the cash register. The movie, in glorious stereo, shows some talented young musicians competing in a major piano contest. Prokofieff has never sounded so good.

But before rushing out to buy an instrument for a budding Glenn Gould or Van Cliburn, you should know the score. With a poor-quality piano, the songs will always be off-key.

It may come as a shock but a new upright piano costs anywhere from $2,000 to $3,000. You can't buy a decent one for less. Of course, the average lifetime of a piano is about 40 years and it depreciates very little. "Parents should realize that they can't lose on a good piano," says Michael Remenyi, a Toronto retailer who has a stock of about 200 to choose from. "You can sell it any time, unlike an organ. And in 10 years, you can probably get back more than what you paid for it."

If you can't afford a new piano, there are always second-hand instruments which you can buy privately (by scanning the classified ads) or through a dealer, Again, quality is key. A good used piano starts at $1,200 - and at that price, you don't get a refinished exterior. It takes many hours of painstaking labor to restore an older piano to its original condition. Robert Lowrey, a Toronto piano rebuilder, points to a 60-year-old Heintzman upright he is selling for $2,800 (along with a 10-year guarantee, the same as for a new piano). The cost of restoring the piano was $2,300. The biggest single mistake parents make, he says, is buying an old piano that will not hold a tune. This discourages the child and defeats the purpose for which the instrument was bought. "Also, people pay too much," he adds. "They'll spend $800 to $1,500 for an old piano that is worth only $150 to $600."

Mr. Lowrey is trying to cash in on The Competition by raffling off a new piano to some lucky moviegoer. He hopes the film will add volume to piano sales, which have lagged since the music boom of the late sixties. "There are no bargains in pianos," he points out. "If you pay enough to get something decent, your investment is relatively safe." He recommends Japanese makes such as Kawai and Yamaha - which start at $2,700 to $2,800 - as the best value in new pianos.

Tom Hathaway of Janson Piano Co. in Toronto, a qualified piano technician, advises taking an expert along whether you're buying privately or from a dealer. Pianos vary, even if they're the same make and from the same manufacturer. A technician can help you pick the best one. It's especially important to get an independent expert. Some piano teachers and technicians get commissions from dealers whose brand names they recommend. Mr. Hathaway charges $20 to inspect a piano, give a written estimate of the cost of repairs (if needed) and tell buyers whether the instrument is competitively priced. Most technicians charge $25 to $35.

There are other pitfalls to be avoided in piano purchasing: Beware of a piano that's too small. A spinet, 36 to 38 inches high, gives poor quality sound. In general, the best piano is the biggest one you can afford.

Beware of a piano with only 85 keys (instead of the normal 88). The three high notes will not be missed, but their absence can reduce the resale value of the instrument.

Beware of a piano that isn't internally tuned. This indicates serious problems with the piano's mechanism. If a dealer promises to tune the piano before delivery, ask him to tune it first before you buy it.

Beware of a turn-of-the-century European model. The wood is not seasoned for the dry central heating in Canadian homes. It can crack and warp and wreck the piano's tone.

If you're not sure your child will like the piano, you should find a dealer who allows you to rent before buying. At Mr. Remenyi's store on Bloor Street West, the rental charge is $40 a month (plus $90 for cartage both ways). If you decide to buy, the first six months' rent is applied to the purchase price.

With today's teaching methods, however, there's no reason why children should find piano practice boring.

****

SOMETHING DOING...

JOHN ARPIN

Chelsea Inn, 33 Gerrard St. W., Toronto. In "The Piano Bar" M-F 5-8 p.m., and with his trio in "The Chelsea Bun" lounge M-S 9 p.m. to 1 a.m.

- Continued -

BRIAN AND KATHY BAUER

Various one-niters around Buffalo.
Check the Friday night 'GUSTO' section of the Buffalo Evening News whenever you're in town.

STEEN CHRISTENSEN

Mechanical Music Museum (MMM), Vesterbrodage 150, Copenhagen, Denmark. Performs the 2nd and 4th Wednesday of each month.

CHRYSANTHEMUM RAGTIME BAND

Hotel Utah, 4th and Bryant Streets, San Francisco, California. Performing the second Saturday of each month.

GENE DINOVI

Domenics Dining Room & Lounge, 173 Eglinton Ave. East, Toronto. Monday - Saturday, 8:30 - 11:30 p. m.

DON EWELL

Esplanade Lounge, Royal Orleans Hotel, New Orleans, La. A piano player par excellence - ragtime, Morton style, and Waller style.

DAVE FLOWITT

Brunswick Hotel, Brunswick St., Toronto. With Dr. McJazz Band, Thursday through Saturday, 9 p. m. to 1 a. m.

Chelsea Inn, 33 Gerrard St. W., Toronto. With the Chelsea Chasers Trio and Dr. McJazz Band (alternating weeks), on Saturdays, 2-5 p. m.

GALE FOEHNER

Stillson Street Garage and Restaurant, 23 Stillson St., Rochester, New York. Plays ragtime, jazz, and blues on Wednesdays, from 8:00 p. m. to midnight.

GEORGE FOLEY

Barnhill's Restaurant, 6339 Olde York Road, Parma Heights, Ohio. Plays Thursday through Sunday, 7 p. m. to midnight, on the 7-foot Orchestra Piano.

ROBIN FROST

Olive Mill Bistro, 1295 Coast Village Road, Montecito (Santa Barbara), Calif. Frost plays with The Bistro All Stars, every Sunday 9:30 p. m. to 12:30 a. m.

ROBERT GOODNOW

Broadmoor Hotel, Colorado Springs, Colorado.

KERRY PRICE GOWER

"Scandals" Room, Ramada Inn, Southfield, Mich. (Telegraph Rd. south of 12 Mile Rd.) every Monday 5:00 - 7:30 p. m.

Woodbridge Tavern, Detroit, Mich. (East of I-75 off Jefferson, turn right at St. Aubin, corner of St. Aubin & Woodbridge). Usual line-up: Kerry, piano; Tom Saunders, tuba; George Green, trombone; Bill Roper, clarinet. Alternate Fridays, ie. July 4, 18, August 1, 15, 29, etc. 9:00 p. m. - 1:30 a. m.

EDDIE GREEN

Proctor House Restaurant, Lowell St., Peabody, Mass. Green (known to Society members as Ed Greenberg) plays Wed., Thurs., Fri., and some Saturdays. He doesn't play rags, but he enjoys ragtime and would like to meet any Ragtime Society members in the area.

RALPH GRUEGEL

Peabody's, Cedar and Taylor Road, Cleveland Heights, Ohio. With The Eagle Jazz Band, Friday, 8-12 p. m.

The Roadhouse, 8425 Old Route "8", Northfield Center, Ohio. Appearing on Saturdays.

TERRY HARTZEL

Il Porto Ristorante, 121 King St., Alexandria, Virginia. Mondays only. Ragtime piano.

JOHN HASSE

The Ordinary, Nashville, Indiana. Appearing Friday and Saturday nights.

GEORGE HICKS

Hannegan's Restaurant & Pub, 719 N. Second St., Laclede's Landing, St. Louis, Mo. Mon.-Fri., 11:30 a. m. - 2:30 p. m. and Monday 4:30 - 8:30 p. m.

TOM "JAZZOO" JONES

The Paddlewheel Bar, "Mississippi Queen," New Orleans to Vicksburg.

JIM KAPLAN

Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois. Appearing on Tuesday, Friday, and Sunday.

TOM LOUGH

Loose Caboose, KSU Eastway Center, Kent, Ohio. Jazz piano. Friday, 4-8 p. m.

JOHNNY MADDOX

Il Porto Ristorante, 121 King St., Alexandria, Virginia. Appearing Tuesday through Sunday.

BOB MILNE

"Scandals" Room, Ramada Inn, Southfield, Mich. (Telegraph Rd. South of 12 Mile Rd.) Tuesday - Friday, 5:00 - 7:30 p. m.

LINDA MILNE

Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Road Exit). (alternating with Bob Seeley).

MIKE MONTGOMERY

Rathskeller, The Dakota Inn, John R. Road (north of McNichols), Detroit, Michigan. Appearing Friday nights.

NEW SUNSHINE JAZZ BAND

Biltmore Ballroom (upstairs), 1811 Columbia Rd., N.W., Washington, D.C. Appearing the 3rd Sunday and 1st Wednesday of every month, 9 p.m. - midnight.

DR. ELI NEWBERGER

Sticky Wicket Pub, West Main St., Hopkinton, Massachusetts. Appearing with the New Black Eagle Jazz Band (pianist, Bob Pilsbury), Thursdays, 8-12 p.m.

DARYL OTT

The Fishmarket Back Room, 106 King St., Alexandria, Virginia. Solo ragtime piano nightly.

QUEEN CITY RAGTIME ENSEMBLE

Zeno's 1421 Larimer, Denver, Colorado. Performs with the Queen City Jazz Band every Friday and Saturday, approx. 10 p.m.

RAGTIME REVIVAL

Joe's Bar, Terrace Hilton Hotel, W. 6th off Vine, Cincinnati, Ohio. Features Robin Hopkins on banjo and Marty Hodap on tuba, along with a drummer, playing ragtime, vintage jazz, and old-time songs.

SI RICHARDS

Chungs Restaurant, 21080 Lorain Road, Fairview Park, Ohio. Monday - Thursday.

BOB SEELEY

Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Rd. Exit) Appears 4 p.m. to 12:30 a.m. daily, including Sunday (alternating with Linda Milne).

RICHARD SKRIKA

Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario. Pianist with the Eric Mannering New Imperial Jazz Band. Every Saturday, 4-7 p.m.

STEVE SPRACKLEN

Paddlewheel Lounge, Mississippi Queen (between New Orleans and St. Paul).

TREBOR TICHENOR

Goldenrod Showboat, St. Louis, Missouri. Appears every Saturday night. Trebor also has a weekly radio show on KWMU-FM (90.7), "Ragophile with Trebor Tichenor," Fridays, 7-8 p.m.

TARHEEL TICKLER

Bernie's, Gum Branch Road (off Highway 17), Jacksonville, North Carolina, Friday & Saturday, 7:00 p.m. - 1:00 a.m.

JERRY TRAUNIG

Brownstone Restaurant, Hartford, Connecticut.

TERRY WALDO

Crazy Horse Saloon, Bush Blvd., at Route 161 (near I-71), Columbus, Ohio. Appears with singer Susan Lamarche, Sundays, 8 p. m. to 1 a. m.

TEX WYNDHAM

The Green Room, Hotel DuPont, 11th & Market Sts., Wilmington, Dela. Appears with The Red Lion Jazz Band, 1st Friday every month, 8:30 p. m. to 12:30 a. m. Phone (302) 656-8121.

PERFORMERS TO WATCH FOR!

EUBIE BLAKE performs frequently at concerts and festivals. He also makes guest appearances on TV talk shows and radio programs. Watch your local paper - don't miss Eubie!

PETER FAHRENHOLTZ tours regularly in Denmark (and occasionally in other European countries). He plays solo ragtime and also with bands.

GLENN MEYER makes regular appearances with his band in the St. Louis, Missouri, area.

MAX MORATH is on the road with "Living a Ragtime Life". Watch for it!

TOM NOEL is on the road with two living portrayal shows: "Mark Twain at Home" and "Mr. Jelly Lord," the latter based on the life of Jelly Roll Morton.

RAGTIME RADIO

TREBOR TICHENOR has a weekly show called "Ragophile with Trebor Tichenor," on KWMU-FM (90.7, St. Louis, Missouri), Fridays, 7-8 p. m.

HANK TROY's ragtime program is on KVOD-FM (Denver, Colorado), Tuesdays, 6:30 - 7:00 p. m.

TERRY WALDO hosts "This Is Ragtime" on National Public Radio. Check your local listings for this weekly half-hour show.

GALEN WILKES presents "The Ragtime Years," a weekly half-hour show, on WVHC-FM (88.7, Hempstead, Long Island, N. Y.), on Tuesdays, 9-9:30 p. m.

****

Peaches and Cream

A DELECTABLE RAG

BY

PERCY WENRICH

R. J. JOHNSTON,
[illegible]OMBE PIANOS.
Sheet Music, and Books,
117 E. King St.
HAMILTON, ONT.

JEROME H. REMICK & CO.
DETROIT.
NEW YORK.